

WOMAN'S VARIED INTERESTS

WHEREIN FABRICS COMBINE

The Use of Two Materials Is No Longer Considered a Makeshift—Bluet a Craze Among Young Girls—The Sleeveless Striped Bodice.

ROCKS in two fabrics do not lay themselves open to the charge of being makeshifts. No one could imagine that the two, three or four kinds of materials which contribute to their development had been picked up at a bargain sale and combined as best the number of yards in each length would permit of.

At a glance it is evident that the models for late summer were carefully planned with an eye to artistic effect as well as novelty, and the results which have been achieved with cotton, linen, silk and transparent materials are fascinating.

Batiste Thought Daintiest Fabric. Batiste, considered in some quarters the daintiest of sheer fabrics, comes in a variety of striped effects, each one in shades of alluring delicacy.

The seeker after morning frocks with which to eke out the wardrobe, almost shabby at the tag-end of a gay summer, comes upon batiste in white, striped with tilleul, maize, garnet, French or marine blue and instantly decides to have something in that material made up with a separate bodice or corselet in plain taffeta.

Marine blue, pin-striped white batiste is the material of an entire skirt of a morning frock ordered yesterday. The lines run perpendicularly in the very narrow underskirt and the very full overdress. The latter, meeting, but not seamed at front centre, is bordered with a two inch band of cross-placed striping, which is continued below the hem of the overdress on to the underskirt to its lower edge.

Combined with Blue Taffeta.

The plain blue taffeta basque, extended smoothly half over the hips, is short at both sides and runs to a pair of shallow points from the last of a row of tiny buttons, joining the fronts, which blouse a trifle all around the waist line, while the neck, cut to a sharp point, is finished with a pleated white tulle collar extending flatly across the back, covering the fronts to below the bust, and beyond the tops of the straight cut, wide and flowing elbow sleeves, whose lower halves are in the cross striping.

A black velvet bow covering the joining of the collar gives to this frock the Parisian touch of black. Worn with white suede pumps and a white taffeta leaf-bedecked white felt hat, no costume could be smarter.

White Felt Hats Moderately Sized.

The white felts, by the way, are of moderate size. Their crowns incline to the oval shape and their narrow brims are rolled evenly all round. On some of them the leaf trimming is of the lily foliage type—very long, very pointed, wire edged and twisted into stems placed directly above the brow, between brim and crown. This shape, poised straight from front to back, gives the head a long look.

Bluet shade is a perfect craze among young girls of the ultra-fashionable set. They appear in that flower tone at church, at dinners, at dances and at luncheons, but the prettiest frocks of all are those worn of mornings. Necessarily these are in inexpensive fabrics and as simply made as is a frock in bluet cotton crepe, whose square necked corselet bodice is suspended over a sheer white linen underblouse with full length sleeves, wrinkling closely to the arms, but falling loose from the elbows.

Has a Square, Shallow Neck.

The square neck of this blouse is shallow, but at the base it points to the edge of the blue bodice, which is shirred across the bust at the top of a plastron, extended over the hips and fastened with a row of buttons at either side.

The front fullness of the skirt is gathered to the lower edge of this plastron, but elsewhere to the band joining it to the bodice, and concealed under a black patent leather belt.

The white of the blouse is repeated in a felt outing hat, which, wide of brim, soft of crown, untrimmed, and poised without tilt, is the best possible style in young girls' morning garb.

Separate Corselets Akin to Basques.

Separate corselets have grown to such proportions that they have become closely akin to sleeveless basques and waistcoats. Indeed, certain of them recall the suspender blouse of eight summers ago.

A corselet in green charmeuse, worn above a long sleeved bodice in green dotted black silk, includes the salient features of the revived 1880 basque in that it wrinkles under the arms, but its fronts, low rounded, fasten diagonally with two

slant-placed buttons. Above the bust they are slant gathered to the edge of straps which cross the shoulders and are finished at the back of the neck with a flaring self-collar and about the arms are boldly hollowed to show the cross draping of the V-necked underblouse.

The charmeuse skirt, gathered evenly to its waistband, is widened in effect by a yard deep flounce whose lower half is of the dotted silk. The white felt canotier worn with this frock is worn straight across the brow. For the pose of the tilted brim chiefly belongs to the hat intended for the costume for formal occasions.

Separate Sleeveless Bodices Charming.

Bewitching, indeed, is a phase of the separate sleeveless bodice belonging to an afternoon gown whose underdress in madonna blue charmeuse is matched in the wide bands crossing the shoulders and below the bust line widened and wrinkled and run under the arms near the waist. At their base these straps are partly overlapped by a full width girde of the charmeuse, dropped low at the left side and falling to the hem of a long tunic in white dotted madonna blue crepe de chine.

At the back the shoulder straps are hidden by a page cape in tie crepe which, however, does not cover the arm tops. Fortunately so, too, as this model has an entirely novel sleeve. Somewhat on bishop lines, it is both tight at the wrist, where it is gathered under pleated tulle frills, and at the top, where it is shirred under a fine cording, into low-dropped arm eyes. These seem small, indeed, as compared with those of the plain blue corselet.

Vari-Colored Striped Taffeta.

Multi-color striped taffeta used with black silk are among the most fetching of the late models. The striped blouse of one of these frocks has black mousquetaire sleeves trimmed with black onyx buttons. Its full width black silk sash is bow-knotted at left of back to fall upon a flounce of the striping applied obliquely—high on the left hip and low on the right hip—but nevertheless of even length at the knees. Topped by a black silk toque carrying a pair of crossed tall paradise plumes, this gown is immensely chic for afternoon wear.

Plaster Casts

Famous Ivories and Marbles Reproduced in Modern Statuary and Bass-Reliefs.

DECORATORS who are fitting up new houses, or who are altering and rearranging old ones, are frequently puzzled as to the best and most effective method of decorating the walls.

There are certain places in almost every home for which it seems to be exceedingly difficult to obtain a picture which will give just the note of decorative emphasis and strength desired, and large mirrors, while very useful in many places, are not always desirable in a living room or in any place where they must be continually seen. Many people object to the use of mirrors hung over mantels, for they very often reflect the backs of the objects placed upon the mantel shelf.

Have Decorative Value.

It is surprising that the very high decorative value of plaster casts is not more widely realized and that they are not more generally used in household decoration. Some one has said that the use of even the smallest fragment of antique tapestry confers a certain air of distinction upon its surroundings, and much of the decorative value of old tapestry belongs also to plaster casts when tastefully arranged.

The industry and ingenuity of those who produce casts of every kind—"round" sculpture, such as statues, intended to be viewed from all sides, and also bass-reliefs—have resulted in their being able to supply reproductions in plaster of almost any masterpiece of ancient or modern sculpture anywhere in the world. In every large city there are dealers in plaster casts, many of whom issue catalogues, and one may choose, therefore, from a very wide assortment.

Choice Is Limitless.

Perhaps the possibilities of plaster casts are not more frequently realized because they are not more fully understood. There are certain pictures, such as Watt's "Sir Galahad" or the famous "Mona Lisa," which are undoubtedly beautiful, but which by constant use seem to lose something of their appeal; likewise there are some extremely beautiful pieces of sculpture, such as the well known

"Head of Dante," the "Winged Victory" and the "Venus de Milo," which are so much in evidence that they almost seem to represent the sum total of the sculptor's art, and notwithstanding their beauty, become just a trifle wearisome. But the range of choice in sculpture is almost without limit and really beautiful effects may be had by the choice of other pieces of sculpture less well known.

Should Have Substantial Supports. The present tendency in interior decoration is to make the best possible use of the walls of a room. The walls, of course, define a room's proportions, and should be treated with a certain degree of strength and emphasis. This use of walls to supply decorative effect renders it unnecessary to crowd a room with many small objects scattered over its floor area, and it is becoming customary to use a few really good objects well placed rather than a great number of small ones arranged without any very particular regard toward unity of effect.

Pieces of statuary, suitably placed upon substantial articles of furniture or even upon solid and dignified pedestals, are often very decorative if used with discretion and moderation, but statuary should never be placed upon supports so fragile that they suggest instability or which give one the idea that they might be easily overturned.

For such use in connection with brick one may select a part of a frieze such as that of the "Singing Boys" or the equally beautiful frieze where the workers in the vineyard are shown bearing great branches of vine with clusters of grapes. One may even prefer a fragment of the frieze from the Parthenon, known also as the "Elgin Marbles," in the British Museum.

The tendency toward a more general use of the wall surfaces of a room opens up a great number of opportunities for the use of plaster casts in bas-relief. Such reliefs are

often of sizes which make them useful in achieving bold and striking effects, which are well adapted to large wall surfaces. One of the most effective uses of plaster casts in bas-relief is literally to build such panels into brick walls. There is something exceedingly attractive in the contrast between the ivory tints in which such reliefs generally appear and the rich, dark tones of brick, whether the surface of the brick is plain or roughened to an uneven texture and made in many very beautiful shades of brown, gray, buff and other colors.

Bricks Set on End.

The use of plaster casts in relief when combined with brick for exterior use deserves a chapter to itself, but such use of the same combination is particularly successful upon a brick chimney breast, where over a fireplace a horizontal panel may be built into the wall by the brick masons, the bricks over the cast being set on end as are the bricks over doors and windows. With an overmantel decoration so rich and striking, the mantel shelf may well be dispensed with, as the placing upon it of the usual many small objects would detract from the value and dignity of the decorations themselves.

Very successful results may often be had by hanging a plaster bas-relief against a background sufficiently strong to give the dignity and contrast which it requires. Often a rich and somewhat neutral wall paper will supply the needed background, or the cast may be hung against a fragment of old tapestry or a bit of fabric, which will give the dignity which so important an object demands.

One very successful use of a plaster cast as an over-mantel decoration has been obtained by using a cast of one of the well known "Maddonnas," by Donatello, about twenty inches wide and about thirty inches in height, tinted to the tones of old Carrara marble and hung against a square of Indian printed cotton. The fabric shows a rich and beautiful border of Byzantine design in tones of old blue and various wood colors printed upon the rough and rather coarse gray of the raw cotton. The square of fabric was neither just the size nor the shape required by the dimensions of the plaster cast, and

to adapt it to this use many "pleats" have been made, which have been concealed by the design of the border. The result is an exceedingly rich and beautiful effect which has been secured at a trifling cost and which may offer an idea for a somewhat similar treatment elsewhere.

Reproductions of Old Ivories.

But it is not only the reproductions of large and striking casts that are available as interior decorations. Much of the most beautiful of ancient and medieval sculpture was in the form of ivories—"diptychs," made to commemorate the anniversaries of the old Roman consuls and the later "triptychs," in which the subjects are to a great extent of either a religious or a semi-religious nature. A diptych consists of two panels folded over one another, and a triptych of three, the two outer panels fitting over the centre one. These small objects, almost always of ivory, were carved with a craftsmanship truly exquisite and their reproductions in plaster, after being very carefully colored, possess much of the beauty and very nearly all the decorative quality of the originals; and while the originals are among the chief treasures of the great museums the reproductions are to be had at a very small cost.

There are also reproductions of the covers of the huge choir books and altar books or "missals," which were made for use in the great churches, abbeys and cathedrals of Europe during the Middle Ages. These covers were frequently made of ivory, carved in exquisite relief upon many small panels which were fitted together to make the book cover.

Where it is hardly possible to build such casts into a wall, a dignified treatment is to surround them with frames, preferably of wood. The form which the frame may assume depends very largely upon the size and character of the cast and the use which is to be made of it. Generally, however, it will be found that flat and rather broad frames are better, and those made of wood showing a well defined grain and treated in tones of oak will produce the most satisfactory results.

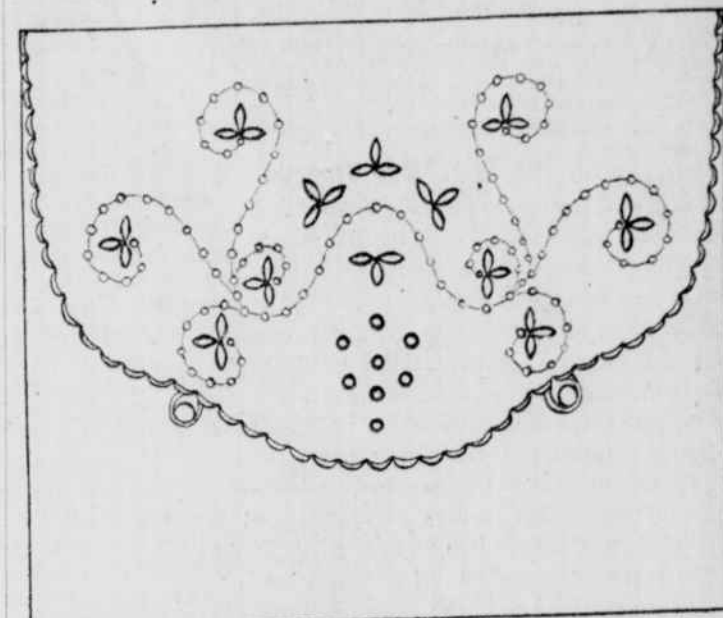
Tapestry or Dark Wall Papers Effective Background.

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COVER FOR JEWELRY BAG

A Serviceable One Is Made of Fine White Linen Embroidered in Punched Outline Stitch and Satin Clover Design.

WHEN travelling, a jewelry bag is found indispensable. It is made of chamois skin and has extra pieces of chamois stitched on to form small pockets. These are fastened by sewing each thread with a sewing needle and then tying the thread to the punch needle will be readily acquired. The conventionalized clovers on



THE JEWELRY BAG COVER COMPLETED.

bags may be had for different prices, ranging from \$25 cents to \$1. The cover for the chamois bag illustrated here is made of linen, and is embroidered in the punched outline stitch. The punch needle required for this work is about three inches in length and quite heavy. The lower half near the point is three sided. It gradually merges into the rounded end toward the eye. Size No. 14 should be used. It costs 5 cents.

Fasten Thread with Sewing Needle. Sewing cotton No. 50 should be used for this embroidery. Fasten the thread at the point where the first stitch is to be made, with a sewing needle. Unthread it and tie the end of the thread to the punch needle. The punch needle is then thrust downward through the first point and upward at the second, as is shown in Figure 1.

This is repeated, and the third time the needle is brought up through the third point, as shown in Figure 2. It is then thrust downward through the second point and upward again through the third as in the previous stitch. The third time, the needle is brought up through the next point and so on, as shown in Figure 3.

When this part of the work is completed, the different points indicated along the design will be held together by three strands of thread. The material has not been broken; the threads of the material have simply been drawn apart and held so as to form small holes.

Use Three Stitches in Each Hole. The next part of the work is to go in and out of each hole with three stitches, using the same No. 50 cotton sewing thread and a sewing needle, as shown in Figure 4. This is done on both sides of the outline stitch.

Clovers Embroidered in Satin Stitch. The latter stitch is a very simple one, and will be found adaptable for many purposes. The habit of start-

ing with a small button-hole scallop. The cover when completed is five inches by four inches. The flap, or part which is embroidered, is five

inches wide by three inches deep at its centre. A piece of material 11 inches by 5 3/4 is required to make the bag. Fine white linen or a good quality of Persian lawn should be used.

Fastened with Buttons and Eyelets. Two small buttons and two button-hole eyelets serve to close the cover. A piece of washable ribbon 1/2 inch wide is stitched on the back of the cover near the top, as shown in the diagram. The length of this ribbon may vary from 3/4 of a yard to 1 1/2 yards, according to how the bag is to be worn. The top of the bag, marked CD, should be finished by a small hem, and the sides joined by a French seam.

A perforated pattern of this design may be had for 25 cents or a line drawing to be transferred by means of carbon transfer paper may be had for 15 cents.

FIGURES ILLUSTRATING THE DIFFERENT STITCHES.

FIGURE 1. FIGURE 2. FIGURE 3. FIGURE 4.

FIGURE 5. FIGURE 6. FIGURE 7. FIGURE 8.

FIGURE 9. FIGURE 10. FIGURE 11. FIGURE 12.

FIGURE 13. FIGURE 14. FIGURE 15. FIGURE 16.

FIGURE 17. FIGURE 18. FIGURE 19. FIGURE 20.

FIGURE 21. FIGURE 22. FIGURE 23. FIGURE 24.

FIGURE 25. FIGURE 26. FIGURE 27. FIGURE 28.

FIGURE 29. FIGURE 30. FIGURE 31. FIGURE 32.

FIGURE 33. FIGURE 34. FIGURE 35. FIGURE 36.

FIGURE 37. FIGURE 38. FIGURE 39. FIGURE 40.

FIGURE 41. FIGURE 42. FIGURE 43. FIGURE 44.

If You Are Shopping

and can't find exactly what you want, call THE TRIBUNE INFORMATION SERVICE, BECKMAN 3000, and we will tell you WHERE TO GET IT. Or,

If You Are in a Hurry

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